

Six
QUINTUORS

pour

Flûte, Oboe, Clarinette, Cor

et o Basson,

dédiés à

M. le Marquis de Louvois

Pair de France

par

Ant. Reicha.

Prix 5 Fr.

Op. 88.

Liv. 3

1^{er} en Mi mineur. (E moll.)

2^e en Mi bémol. (Es dur.)

3^e en Sol. (G.)

4^e en Ré mineur. (D moll.)

5^e en Si bémol. (B dur.)

6^e en Fa. (F.)

A COPENHAGUE

chez C. C. Lose au Magasin de Musique

d'Arts et d'Instruments.

A V E R T I S S E M E N T .

Depuis long-tems les instrumens à cordes ont seuls le privilège de fixer l'attention dans les soirées musicales. Ne doit on pas regretter que les instrumens à vent, qui par leur nature se rapprochent le plus de la voix humaine, en soient pour ainsi dire exclus?

On leur reproche de n'avoir point de musique qui réunisse, au même degré l'intérêt de l'exécution à celui d'une bonne composition.

Les progrès des instrumens dépendent encore plus des compositeurs que des exécutants. Les chefs-d'œuvres d'Haydn et de Mozart, dont l'exécution coûtait tant de peine dans l'origine, ont depuis assuré la prépondérance des instrumens à cordes. Il faut rendre justice aux amateurs pour qui ils ont été faits: ils ne se sont pas rebutés et ils recueillent aujourd'hui le fruit de leurs études et de leur courage.

C'est en suivant la même route que nous arriverons au même but.

Étudier soigneusement sa partie, se réunir souvent et s'exercer dans l'ensemble à bien saisir les intentions de l'auteur, voilà à quoi il faut s'attacher en exécutant ces Quintetti. Dans la musique qui doit intéresser par l'ensemble, il se rencontre toujours quelques difficultés qui effrayent d'abord, mais qui sont faciles à surmonter. Les *Forte*, *Mezzo Forte*, etc, etc, et sur tout les *Piano* doivent être observés rigoureusement. Il faut laisser prédominer la partie qui chante et ne pas la couvrir; pour parvenir à ce point de perfection, il est essentiel de s'attacher à bien rendre les nuances qui sont indiquées, car sans elles toute musique perd son intérêt.

En observant avec soin ce que nous venons de recommander, l'on parviendra à jouer ces Quintetti comme ils doivent l'être. C'est à quoi nous nous sommes appliqués nous-mêmes: en nous imitant les professeurs et les amateurs d'instrumens à vent encourageront l'auteur à enrichir leur collection. C'est en persévérant qu'ils vaincront la répugnance qu'ont beaucoup de compositeurs à travailler dans ce genre et qu'ils établiront la rivalité avec les instrumens à cordes, en faisant cesser une prépondérance dont nous avons fait connaître la principale cause.

Schon lange haben die Saiten-Instrumente das ausschliessliche Privilegium, in den musikalischen Unterhaltungen die Aufmerksamkeit zu fesseln. Muss man nicht bedauern dass die Blas-Instrumente welche sich der Menschenstimme am meisten nähern, davon gleichsam ausgeschlossen sind?

Man machte Diesen den Vorwurf dass man für sie keine Musik habe, welche durch gute Composition sowohl, als durch die Ausführung sich empfehle.

Die Fortschritte der Instrumente sind mehr das Werk der Componisten als der Spieler; die Meisterwerke von Haydn und Mozart, deren Ausführung anfangs so schwer war, haben seitdem den Saiten-Instrumenten das Uebergewicht errungen. Wir wollen den Liebhabern, für welche sie geschrieben worden, Gerechtigkeit wiederfahren lassen; sie liessen sich nicht abschrecken und erndten jetzt die Frucht ihrer Bemühungen und ihrer Ausdauer.

Auf dem nämlichen Wege werden wir dasselbe Ziel erreichen. Um diese Quintetten gut zu spielen, muss man seine Stimme sorgfältig studieren, sich öfters zusammen üben, um den Geist des Componisten zu fassen. Musik welche durch übereinstimmenden Vortrag gefallen soll, hat immer einige Schwierigkeiten, welche anfangs abschrecken, aber leicht zu besiegen sind. Die *Forțe*, *Mezzo Forte*, &c, und vor allem die *Piano* müssen streng beobachtet werden. Man muss die Stimme, welche den Gesang hat, vorherrschen lassen und sie ja nicht decken. Um diesen Grad von Vollkommenheit zu erlangen, muss man sich bestreben die angezeigten Schattirungen auszudrücken, ohne welche alle Musik ihr Interesse verliert.

Durch sorgfältige Beobachtung des Gesagten wird man im Stande seyn diese Quintetten gehörig vorzutragen. Dieses war auch unser Streben.

Folgen die Lehrer und Liebhaber der Blas-Instrumente unserm Beispiel, so werden sie dem Verfasser Muth machen ihre Sammlungen zu bereichern.

Durch Beharrlichkeit werden sie den Widerwillen besiegen, welcher die Componisten abhält, in diesem Felde zu arbeiten, eine Nacheiferung mit den Saiten-Instrumenten bewirken und einen Vorrang aufheben, dessen Hauptursache wir angezeigt haben.

V O G T , G U I L L O U , D A U P R A T , B O U F F I L , H E N R Y .

Membres de l'École Royale de Musique et du Théâtre Royal de l'Opéra Comique.



QUINTETTO III INTRODUCTIONE.

Lento.

3.

Musical score for Flute Autoharmonica, Quintetto III Introductione. The score is in G major, 2/4 time, and consists of 15 staves. It begins with a "Lento." tempo marking and a key signature of one sharp (F#). The first staff has a 2-measure rest followed by notes. Dynamics include *f*, *p*, and *pp*. The second staff is marked "Allo assai." and *fp*. The third staff has a first ending bracket. The fourth staff has a first ending bracket. The fifth staff is marked *fp staccato* and *p*. The sixth staff has a first ending bracket and *cres*. The seventh staff has a first ending bracket and *f*. The eighth staff has a first ending bracket and *fp*. The ninth staff has a first ending bracket and *1*. The tenth staff has a first ending bracket and *1*. The eleventh staff has a first ending bracket and *3*. The twelfth staff has a first ending bracket and *3*. The thirteenth staff has a first ending bracket and *3*. The fourteenth staff has a first ending bracket and *3*. The fifteenth staff has a first ending bracket and *3*.

FLAUTO .

4 .

fp

f

fp

Maestoso

f

p

fp

p

1

2

1

tr

1



FLAUTO .

5.

This musical score is for a flute (Flauto) and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a single system. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs indicating phrasing. Dynamic markings include *f* (forte) and *p* (piano). The score ends with a double bar line. The page number 1537 is printed at the bottom.

1537 .

Audante. 

Menuetto

All.^o vivo.

Musical score for Flute, Menuetto, All. vivo. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'All. vivo'. The score consists of 15 measures, with measure numbers 1 through 15 indicated below the staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f, mf, ff, tr). The score is divided into two systems, with the first system containing measures 1 through 8 and the second system containing measures 9 through 15. The score ends with a double bar line and repeat signs.

Finale. Scherzando.

All.^o vivace.

A musical score for a flute, titled "Finale. Scherzando." and "All.^o vivace." The score is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). There are also markings for *fp* (fortissimo piano), *cres* (crescendo), and *pp staccato*. The score features a variety of musical techniques, including slurs, ties, and fingerings. The piece concludes with a *pp staccato* marking.

pp f

fp fp fp fp fp f fp

f p

cres

pp staccato

FLAUTO .

9.

f

p

a Tempo

Poco rallentando

pp

f

f

p

pp

f

p

f-laccato

f

f

f

ff

ff

ff

This musical score is for the Oboe part, page 2, measures 1537-1600. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte), with some passages marked *fp* (fortissimo piano). There are also markings for *cres.* (crescendo). The score features several technical challenges, including triplets, sixteenth-note runs, and slurs. The final measure of the page is marked with a double bar line and a repeat sign.

1537.

3

1537 .

Menuetto.

All^o. vivo.

1537.

Finale.

All.^o vivace.

Flauto.

scherzando.

8

2

3

f

p

solo

fp

fp

fp

fp

fp

f

f

f

mf

f

cres

f

p

pp

f

p

1

2

3

4

5

6

7

1

f *p*

Flauto.
poco Ralēntendo. a tempo.

1

f *pp* *f* *p*

2 3

pp *f* *p*

pp *f* *p*

2 7

f *ff*

1

f *ff*

1

QUINTETTO.

Lento.

III.

INTRODUZIONE.

f *p* *f* *f* *pp* *Allo. assai.* *ff* *f* *fp* *cres* *f* *fp* *ff* *p* *fp* *p*



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161

Andante. *solo* p

The musical score is written for a Clarinet in 2/4 time, marked Andante. It begins with a 'solo' instruction and a piano 'p' dynamic. The score consists of 15 staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is composed of eighth and sixteenth notes, with various rests and phrasing slurs. There are several trills (tr) and triplets (3) indicated. The piece concludes with a final trill. The key signature has one sharp (F#).

Menuetto.
All.^o vivo.

fp fp fp fp fp f

f

mf

32

f

mf

fp fp fp fp

fp

1 2 3 4 5 6

7 8 1 2 3 4 1 2 3 4 1 2 3 4

5 6 7 8 1 2 3 4 1 2 3 4

f fp p ff ff p

f ff

Finale
All.^o vivace

12 staves of musical notation for Clarinet. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked "All.^o vivace". The dynamics include *p*, *pp*, *fp*, *ff*, *f*, and *cres*. The score includes first and second endings marked with "1" and "2".

CLARINETTO .

7.

poco Ralentando. *à tempo.*

p *mf* *f* *p* *ff* *p* *f* *cres* *ff* *f* *1* *Fine*

QUINTETTO
III.

Lento.

INTRODUZIONE.

First system of the introduction. It consists of two staves. The first staff is in 2/4 time and contains measures 1 through 6. It features a melody with eighth and sixteenth notes, including triplets and slurs. Dynamics include *f* and *pp*. The second staff continues the melody in measures 7 through 12, ending with a fermata. A *segue* marking is placed at the end of the system.

All.^o assai.

Second system of the introduction. It consists of two staves. The first staff begins with a double bar line and a repeat sign, followed by measures 13 through 18. It includes a triplet and a *fp* dynamic. The second staff continues the melody in measures 19 through 24, featuring a triplet and a *fp* dynamic.

Third system of the introduction. It consists of two staves. The first staff contains measures 25 through 30, with a *cres* marking and a *f* dynamic. The second staff continues the melody in measures 31 through 36, ending with a *f* dynamic.

Fourth system of the introduction. It consists of two staves. The first staff contains measures 37 through 42, with a *f* dynamic. The second staff continues the melody in measures 43 through 48, ending with a *f* dynamic.

Fifth system of the introduction. It consists of two staves. The first staff contains measures 49 through 54, with a *f* dynamic. The second staff continues the melody in measures 55 through 60, ending with a *f* dynamic.

Sixth system of the introduction. It consists of two staves. The first staff contains measures 61 through 66, with a *f* dynamic. The second staff continues the melody in measures 67 through 72, ending with a *f* dynamic.

Seventh system of the introduction. It consists of two staves. The first staff contains measures 73 through 78, with a *p* dynamic. The second staff continues the melody in measures 79 through 84, ending with a *p* dynamic.

Eighth system of the introduction. It consists of two staves. The first staff contains measures 85 through 90, with a *f* dynamic. The second staff continues the melody in measures 91 through 96, ending with a *f* dynamic.

Ninth system of the introduction. It consists of two staves. The first staff contains measures 97 through 102, with a *p* dynamic. The second staff continues the melody in measures 103 through 108, ending with a *p* dynamic.

Musical score for Horn (Corno). The score consists of 12 staves of music, primarily in treble clef, with a bass clef staff at the bottom. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics include *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), and *cres.* (crescendo). There are also markings for *solo* and *f* (forte). The score is numbered 1587 at the bottom.

1587.



Andante.

p

2

1

6

6

6

6

1

p

solo

tr

pp

5

f

p

1

p

2

1

2

3

solo

Menuetto.

All.^o vivo.

The musical score is for a Horn in G, titled "Menuetto" in "All. vivo" tempo. It consists of 14 staves of music, arranged in pairs of treble and bass clefs. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The score is divided into measures, with some measures containing multiple notes or rests. The score ends with a double bar line and a repeat sign.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

5.

Finale.
All.^o vivace.



pp

The musical notation for the 'Solo' section is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The melody starts with a quarter rest, followed by a quarter note G4, a half note F4, and a quarter note E4. This is followed by a quarter rest, then a quarter note D4, a half note C4, and a quarter note B3. The melody continues with a quarter note A3, a half note G3, and a quarter note F3. This is followed by a quarter note E3, a half note D3, and a quarter note C3. The melody ends with a quarter note B2, a half note A2, and a quarter note G2. The word 'Solo' is written above the staff at the beginning of the section. The section ends with a double bar line and a repeat sign.

[illegible]

INTRODUCTION.

Lento .

FAGOTTO.

1.

QUINTETTO III.
INTRODUCTION.

Lento.

f *f* *f* *mf*

All.^o assai.

fp *staccato*

f *fp* *cres* *f*

solo *3* *3* *3*

fp *1* *3*

f *f*

p *f* *mf* *f* *p*

1 *2* *3*

FAGOTTO .

2.

Musical score for Bassoon (Fagotto) in G major, 2/4 time. The score consists of 14 staves. The key signature has one sharp (F#). The tempo is marked with a quarter note. The score includes various musical notations such as dynamics (p, f, fp, cresc), articulation (staccato), and fingerings (1, 2, 3). The piece concludes with a double bar line and a final dynamic marking of *f*.



3.

[illegible]

4. FAGOTTO .

Menuetto

All^o. vivo.

[illegible]

FAGOTTO .

5.

Finale
All.^o vivace.

5.

Finale
All.^o vivace.

p

f

1

ff

ffp

ffp

f

ffp

1

f

ff

staccato

2

f

cres

f

1

p

3

p

3

2

f

staccato

pp

p

1

1

f

Poco Ralentando

Tempo

1537.

